

Nahana

l'ico Wara 2516;
Massaccio sul
"ovra molto uili am cube
& delm cube uili am"



779
P.A.T.

Engravings after the Works of Masaccio
Descriptions in English and Italian
very finely engraved, russ

Bartholomew
2 splendid
gilt edges.

The pictures of Giotto in the Church of the Carmelites, from which these plates are taken, are no more to be seen, excepting in these engravings, as they have been since destroyed by fire. — Preface.
This valuable collection of engravings after these early Masters is not noticed by Lowndes, and Bryan. It mentions Pencil as an engraver of twenty-six plates after Masaccio, being other two parts.

(Thomas) Plates after Pictures of
in the Church of the Carmelites in
Florence, Florence, 1772
No text of text (in Italian and English) with dedication to Mrs. Mansel above. 12 plates after Giotto.

And:

Patch (Thomas) Plates after Pictures by
Masaccio, Florence, 1770
2 leaves of text in Italian and English, with dedication to Sir Horace Mann, British Ambassador, 26 plates after Masaccio.

And:

Patch (Thomas) Life and Works of Fra
Bartolomeo della Porta, Florence, 1772
Leaf of text in English and Italian, with dedication to Horace Walpole, and 24 plates after Fra Bartolomeo and:

33 plates after Italian pictures, but including about 16 which are duplicates in different states. 234

Polio. Old russ. A very fine volume containing the works of Patch.
One of his most important is the one on Giotto, because these paintings were destroyed by fire and this is our only record of them.
A fine copy formerly in the collection of Earl Nelson at Trafalgar House.

14. PATCH T. A Sua Eccellenza Orazio Mann...
di S.M. Britannica, alla Corte di Firenze, qu
Pittore Masaccio, con alcuni saggi delle pitture
sono in Firenze vien dedicata... Firenze, 1774

In-folio. Pagine IV (con la biografia di Masaccio in
e 26 tavole a piena pagina incise da Patch con altre
lo più ritratti) degli affreschi della Cappella Brancac
mine di Firenze. Due bei cartigli incisi in rame,
inglese ed in italiano e l'altro contenente l'epigrafe
Rilegatura mezza pelle con angoli.
* Clognara, 2316 indica erroneamente 24 tavole.

1498 P.E





THOMAS PATCH * TOMMASO PATCH PAINTER P I T T O R E

TO THE LOVERS OF THE ART OF PAINTING.

AGL' INTENDENTI DELL'ARTI DEL DISEGNO.

Those who are conversant in the fine Arts are without doubt informed that a Painter known by the name of Masaccio lived in Florence about three hundred and forty years ago. In his youth he discovered a surprising genius of invention and it was his good fortune to live at a time when the Arts began to rise again, though to him is principally owing the restoration of that of Painting.

Masaccio was born in the year 1402. when Brunellesco and Donatello by the strength of their own genius and industry had restored the Arts of Sculpture and Architecture, Masaccio from a similitude in genius, contracted an early

Si sa per tutte le Scuole, che vi è stato Masaccio Pittore in Firenze, trecentoquaranta anni fa, giovane d'ingegno originale, ed inventore, ed uno di quei che nascono fra la moltitudine imitatrice; ed ebbe anche la fortuna di nascere in tale età, che mentre risorgevano le altre Arti del Disegno poté a lui toccare in sorte la gloria di risuscitar la Pittura, e che da lui se ne contò il principio.

Masaccio al nascer suo nel 1402. trovò già fatti maestri da loro stessi il Brunellesco e Donatello ritrovatori della Scultura e dell'Architettura, ingegni sublimi, e due primi lumi nella Storia nostra, e fatto amico di questi due Filosofi per somiglianza di costumi, finchè visse

pote

ly friendship with them and by their assistance he acquired great knowledge in their Arts, such as a correctness in drawing and perspective and what till then was not cultivated, a taste for the antique, but above all, the great secret of the Art which they seem to have known so well, that of boldly imitating nature and drawing from life, a practise so highly approved of by all great Artists, though neglected by the ignorant. Before this the Painters were unacquainted with the rules either of drawing, Colouring, lineal or aereal perspective, knew nothing of composition, disposition of their figures or of drapery, the want of all which was soon discovered by Masaccio for in all his works there plainly appears an attempt to remedy those defects, besides a masterly freedom in his pencil till then likewise unknown so different from the disagreeable stiffness in the horrid spectres of the School of Giotto and of the modern gretan Mosaicks. Masaccio by that means made a rapid progress towards perfecting the Art of Painting, so that in about eighty years after him it arrived at the greatest pitch of glory in Italy.

All this has been often repeated in the Treatises on Painting, particularly by Vasari and lately by Baldinucci, who says that Masaccio began to Paint at the age of nineteen and worked both at Florence and Pisa in *Fresco* and in water colours as was then practised, (the Art of Painting in oyl being yet unknown in Italy) but being discontented with the Florentins who had then driven out his great Protector, old Cosmus of Medici, he went to Rome, from whence however he returned as soon as he heard that Cosmus was again received in Florence. He then succeeded Masolino in painting the Chapel of the family of Brancacci in the Church of the Carmelites, which he did not however live to finish, dying in 1443. in the forty first year of his age, his death was so sudden that it gave great suspicion of poison.

He was the son of a publick Notary, Simone dei Guidi, a family that came from a place called St Giovanni in the upper valley of the river Arno where he was born and Educated and was

called

potè molto attingere della scienza loro, come il buon Disegno, la Prospettiva, e qualche poco fin d' allora del gusto per l' antico; ma soprattutto il gran segreto dell' Arte, che tutti a tre par che sapessero, di gettarsi arditamente ad imitar la natura e ritrarla dal vivo, pratica de' grandi artisti, e che da' volgari per lo più si sfugge o si aborre. Si dipingeva per l' avanti senza disegno e senza colorito, e non si conosceva nè prospettiva, nè innanzi nè indietro, nè composizione, nè accordo, nè invenzione, nè moto nelle figure, nè pieghe naturali ne' panni. Di ciò s' accorse Masaccio, come pare, in un tratto, poichè nelle pitture sue vi si scorge sempre di ciascuna di quelle cose i nuovi principi, o almeno sempre qualche tentativo, oltre quella maestrevole facilità di pennello non conosciuta per l' avanti; onde rimasero tanto addietro i secchi spetttri della scuola di Giotto e i mosaici Greco-barbari. Masaccio si vide qual passo gigantesco fece fare in un tratto alla Pittura, che per tanti anni, e avanzava così lenta, che pareva piuttosto ferma, e dopo lui non impiegò più d' ottanta anni a salire alla sua maggiore altezza in Italia.

Queste cose sono state dette e ridette ne' nostri libri con quel poco, che Giorgio Vasari, e ultimamente il Baldinucci anno raccontato di lui. Cominciò di 19. anni; e dipinse a Firenze ed a Pisa a fresco ed a tempera come si faceva, prima che quà s' imparasse a dipingere a olio. Andò a Roma mal contento di Firenze, forse fuggendo qualche persecuzione de' Fiorentini quando ei cacciarono Cosimo de' Medici il vecchio suo protettore, poichè appena seppe il suo ritorno che egli corse a Firenze ove successe a Masolino nel Carmine a dipingere la Cappella Brancacci, e in quei lavori morì nel 1443. di quarantun' anno, così subitamente che si sospetò al solito di veleno.

Ei fu figlio di un Notaro detto Simone dei Guidi di famiglia venuta alla Città dal Castello di S. Giovanni del Valdarno di sopra, ove egli stesso era nato e rilevato, ed ebbe nome Tom-

maso

called Thomas, but the Florentins on account of his personal awkwardness and slovenliness in his dress gave him the nickname of Masaccio (the augmentative of *accio* in the Italian language implying contempt) he was however of a sweet disposition, sincere and generous, never demanding even what he had gained but when distressed, and he was always ready to relieve others when it was in his power, these good qualities created envy in some of his countrymen, though it does not appear that he ever sought their favour, but rather following the example of Donatello, despised it, at the same time that he shewed a Philosophical indolence in not seeking to make a greater figure elsewhere, nor was he terrified by the example of the unjust treatment which his Friend and Master Brunellesco met with from the Florentins, but contented himself with the satisfaction of being esteemed by the two great men before mentioned, and it is recorded that Brunellesco greatly lamented his death on account of the loss which the Art of Painting had suffered by it.

The Works of this excellent Artist which ought to have been preserved with the utmost care have either been totally destroyed or much damaged, so that there is scarcely any remaining entire but what is in the Chapel of the family of Brancacci, of which Vasari gives a long description with such just encomiums as shew the great esteem they were held in, at the time he wrote, when the Arts were at the Greatest height and so many great masters living, it will be sufficient to say that both Michelagnolo and Raphael studied after them and that the latter even condescended to introduce some of those figures into his own compositions having besides learnt from Masaccio the truest method of varying his Characters by taking them from nature.

I have therefore thought that it would be acceptable to the lovers of Painting and useful to the Arts in general to preserve the memory at least of a few of the most chosen heads of this excellent Painter, for which purpose I have traced twenty four of them from the originals, and have reduced two of his groups into small,

having

maso, ma i Fiorentini lo chiamavano Masaccio perchè lo vedevano astratto e malvestito e indolente. Egli era però dolce, docile, sincero e generoso, nè cercava il suo danaro se non affretto dal bisogno, pronto a giovare a tutti per impulso di cuore, ed incapace di fare altrui male. Forse furono le sue virtù, che non gli permisero di trovar grazia tra' Fiorentini, del che non si legge che ei si accorasse, anzi sull' esempio forse di Donatello, se ne rise, e mostrò la sua mansuetudine e indolenza filosofica nel non cercare altrove di far più figura. Nè par che lo spaventasse l' iniquo trattamento che ei vide fare al suo compagno e maestro Filippo Brunellesco; ebbe però il conforto d' essere stimato almeno da quei grandi uomini; e del Brunellesco si sa ch' ei disse che molto si era perso nella sua morte.

D' uomo sì grande le opere che dovrebbero almeno conservarsi come monumenti, sono state già distrutte o imbiancate le più, nè vi resta quasi altro che le pitture a fresco nella Cappella dei Brancacci, le quali forse più dell' altre dovrebbero conservarsi. Il Vasari che le descrive lungamente con tanta lode, e insegna a stimarle, mentre ci fa vedere quanto erano valutate fino nel suo tempo, che fu il colmo di nostr' arte, ed in cui vivevano valenti uomini, che or non sono, fra' quali basta rammentare Michelagnolo e Raffaello che vi studiarono; e quest' ultimo non ha sdegnato di servirsi fin dell' istesse figure, ed imparò da Masaccio anche il più sicuro modo di esprimere la varietà de' caratteri col riunarle sempre dal vero.

Io dunque ho creduto di far cosa grata a' curiosi della nostra Storia ed utile all' Arte, di conservarne almeno la memoria pubblicando una scelta per saggio in stampa di teste da me stesso attentamente lucidate ed incise, e due gruppi in pic-

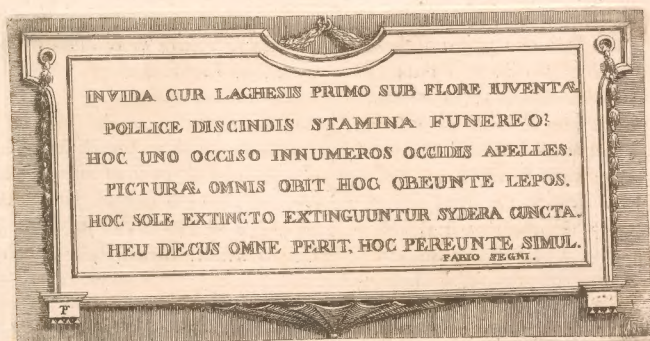
colo

having attempted by a Picturesque manner of engraving to preserve the stile and the simplicity of the *fresco*, which does not require the exactness or the minute touches of a more accurate engraver. Among the figures in those groups it is easy to discover that of St Paul, which Raphael has often introduced into his own works, and among the heads, (which according to the Practice of Masaccio are all portraits) he has introduced his own into the picture which represents Peter and Simon the Magician, as it plainly appears to have been done from a looking Glass. Another portrait of Masaccio, tho not from the same original, has been lately engraved for a Book entitled *Elogi de' Pittori*, and published here under the direction of Sig. Ignazio Hughford, well known for his judgement and practice in Painting as well as for the large Collection of Pictures which he is possessed of. There is likewise a third original portrait of this Author painted on a tile, not unlike that which I have engraved, of which mention is made by Cinelli in his Description of Florence, among the Pictures of Marquis Torregiani, which collection is now by inheritance in the palace of Marquis Gerini.

colo, procurando di conservare nella rustica semplicità del mio intaglio l' indole della pittura a fresco, che non ammette le minute ultime eleganze del bulino. Fra le figure si riconoscerà facilmente il S. Paolo che ha fatto poi tanta figura rifatto più d' una volta da Raffaello, e fra le tante, che son tutte ritratti, secondo il costume di Masaccio, si vedrà il suo proprio preso dalla Storia di Simon Mago, la qual testa sola sta in modo che mostra essere il suo ritratto fatto da lui alla spersa. Fra gli Elogj de' Pittori scelti, che si van pubblicando sotto la direzione del Sig. Ignazio Hughford Pittor nostro, noto per la sua abilità e perizia, e per la raccolta de' Quadri, che ei possiede, veggio il Ritratto di Masaccio stampato non dissimile dal mio, benchè venga da diverso originale. Vi è ancora in Firenze una terza testa originale di non diverse sembianze, dipinta in tegolo, e rammentata dal Cinelli fra i Quadri del Marchese Carlo Torregiani passata ora per eredità in Casa del Marchese Gerini.

IN FIRENZE

L' Anno MDCCLXX.



the Portrait of Masaccio

il Ritratto di Masaccio N° I

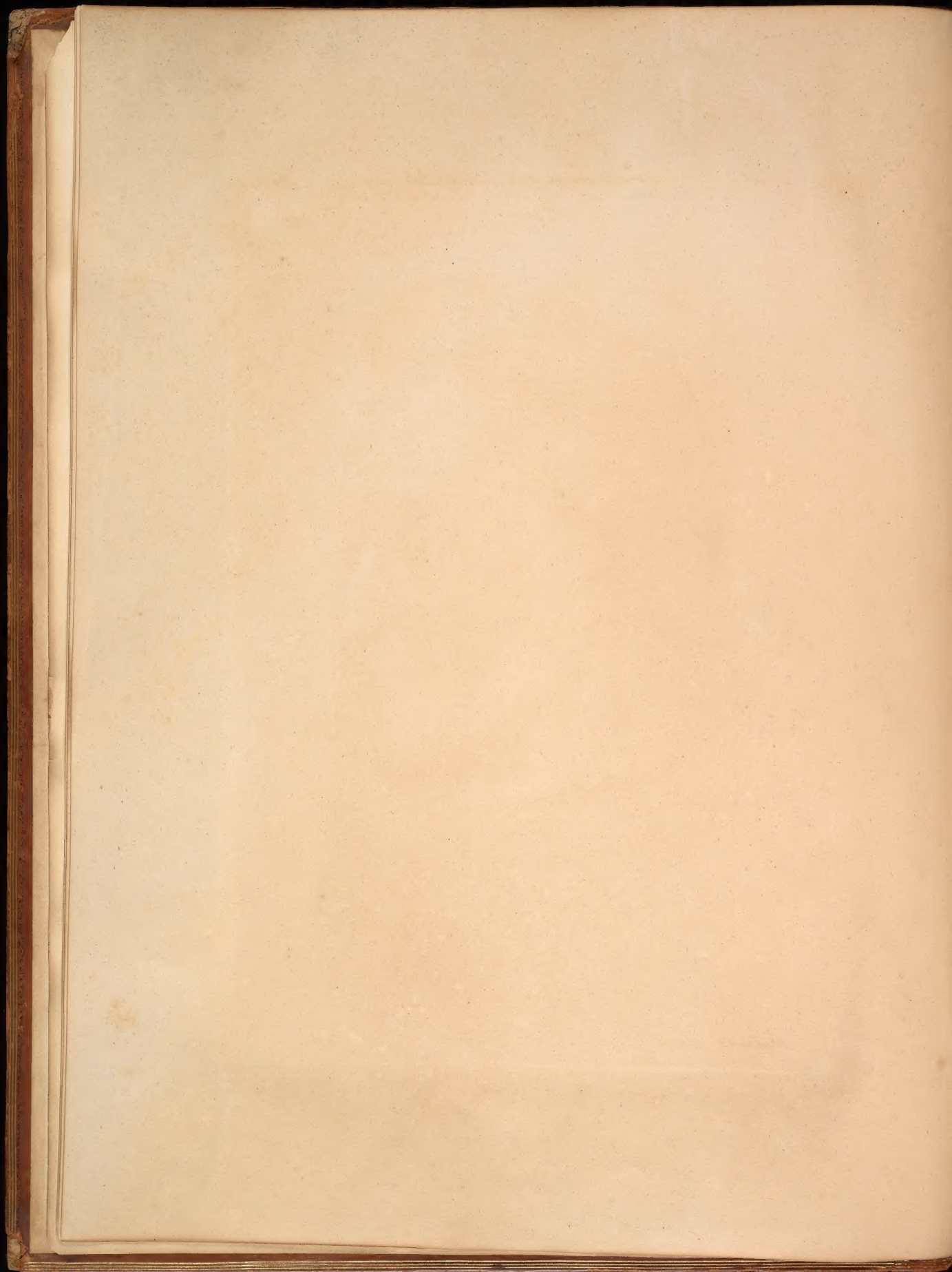


*Pinisi.e la mia pittura al ver fui pari;
E atteggiar, l'auuiuai, le diedi il moto,
Le diedi affetto; Insegni il Buonarrotto
A tutti gli altri; e da me solo impari.*

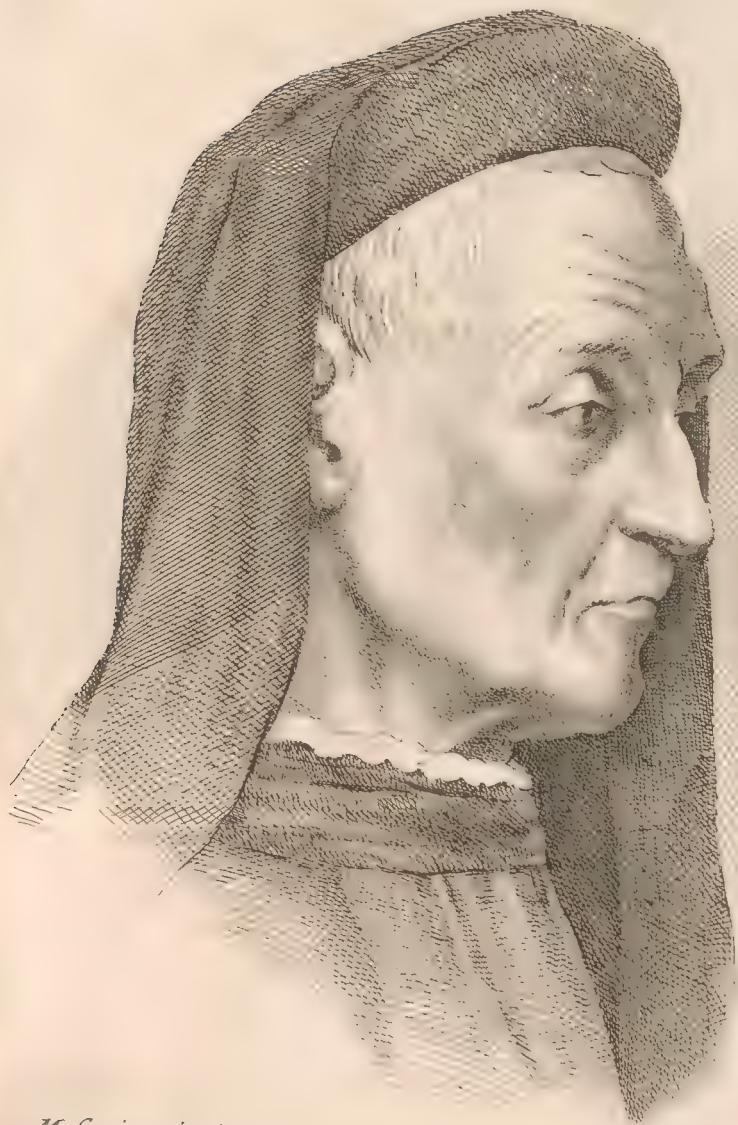
Annibale Caro

Masaccio pinxit

Patck 1770



N° II

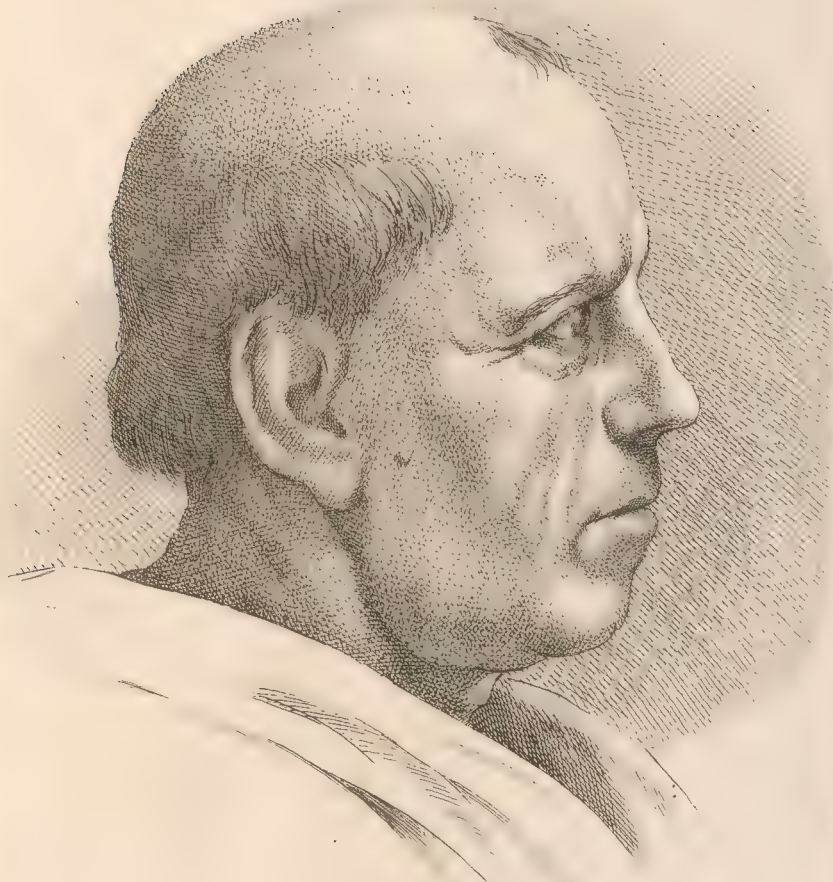


Masaccio pinxit

Patch 1750



N^o III



Massaccio Pinxit

Patch 1770

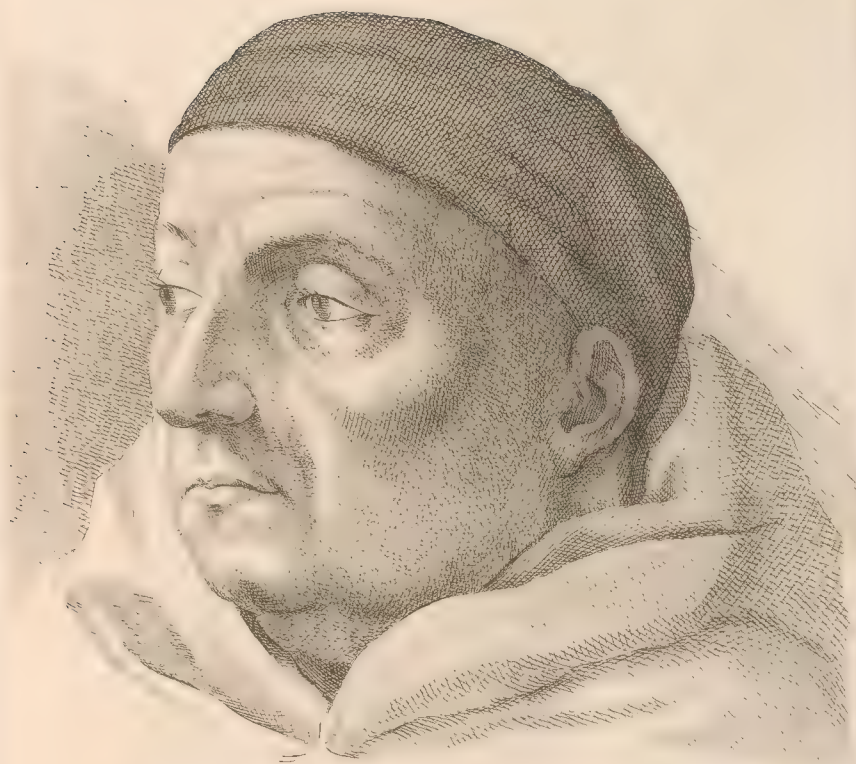
N^o IV



Maraccio Pinxit

Patch 1770

N^o V

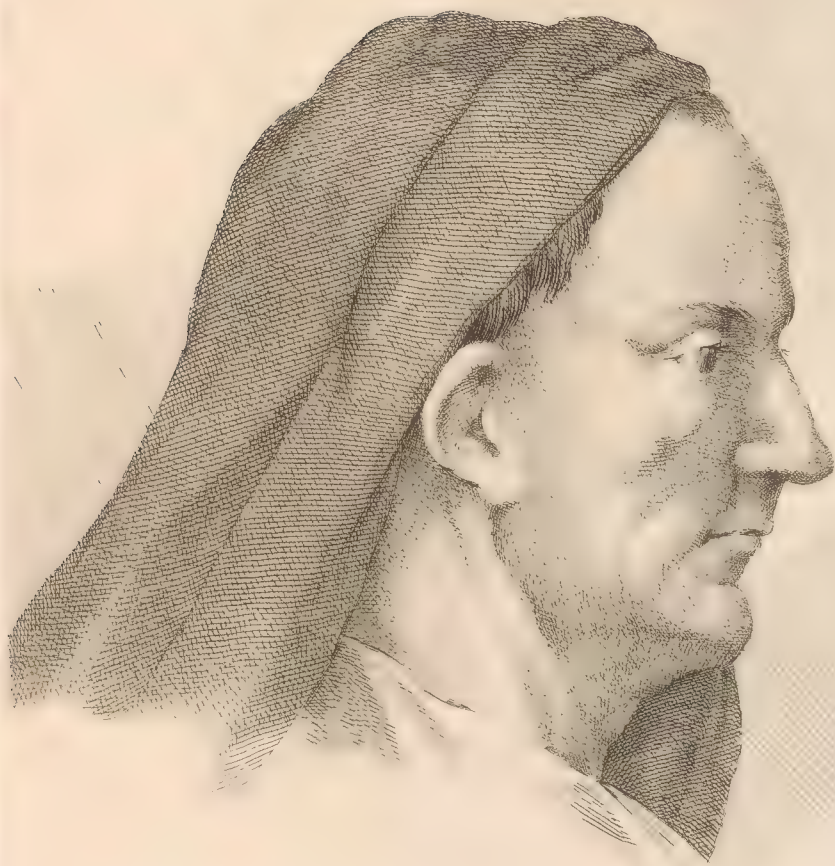


Mafaccio pinxit

Patch. 1770



N^o VI

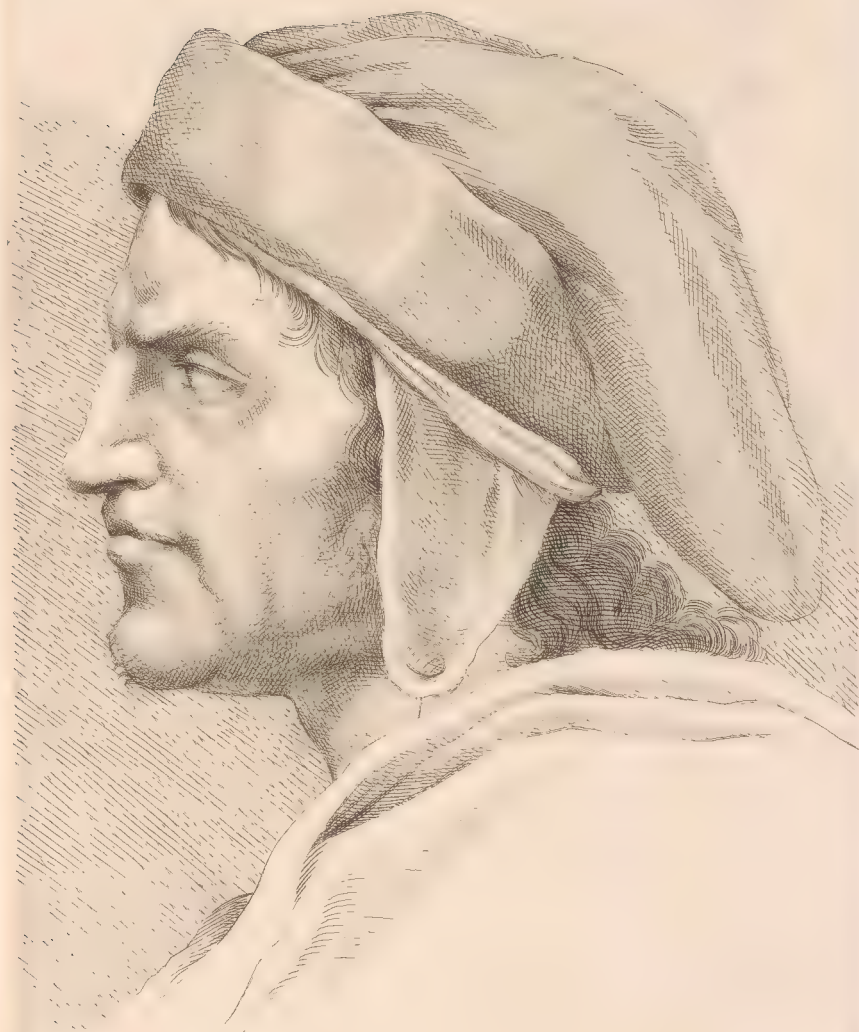


Mafaccio pinxit

Patch. 1770



Nº VII



Maraccio pinxit

Patch 1770



Nº VIII

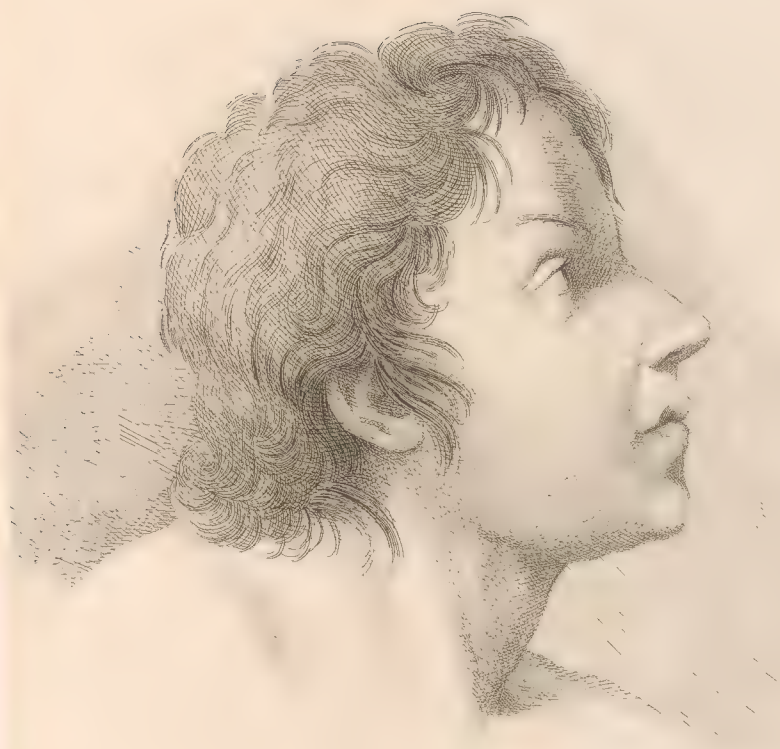


Maraccio pinxit

Patch 1770



N^o IX

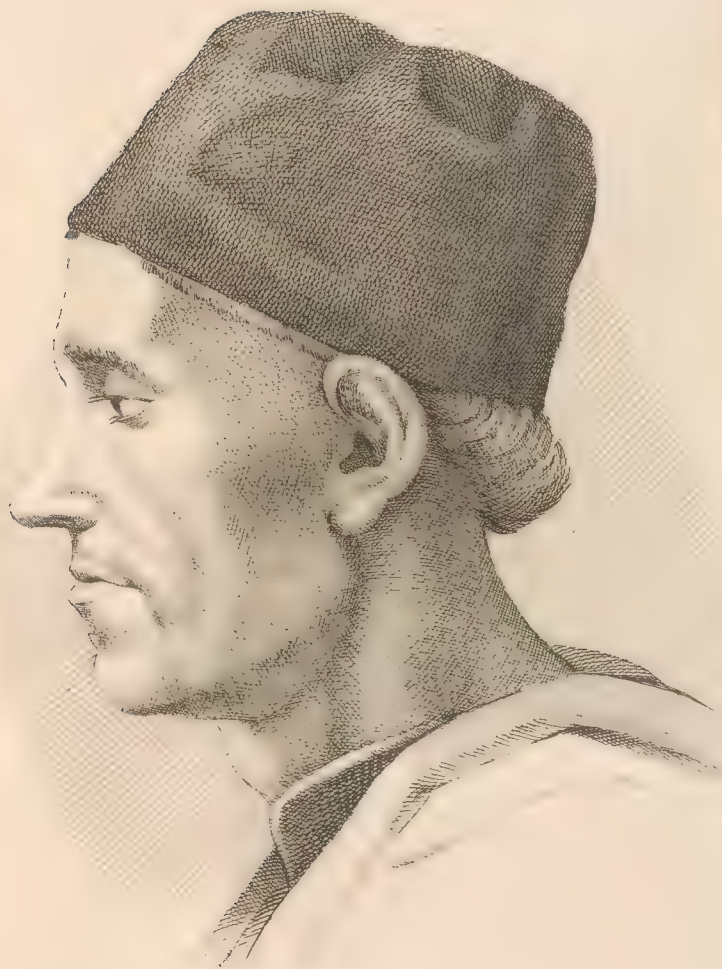


Masaccio pinxit

Fatch. 1770



N° X



Maraccio pinxit

Patch. 1770.



N.º XI



Masaccio pinxit

Patch. 1770



N.º XII



Masaccio pinxit

Patch. 1770



N.º XIII



Masaccio pinxit

Pathe sculp.



N^o. XIV

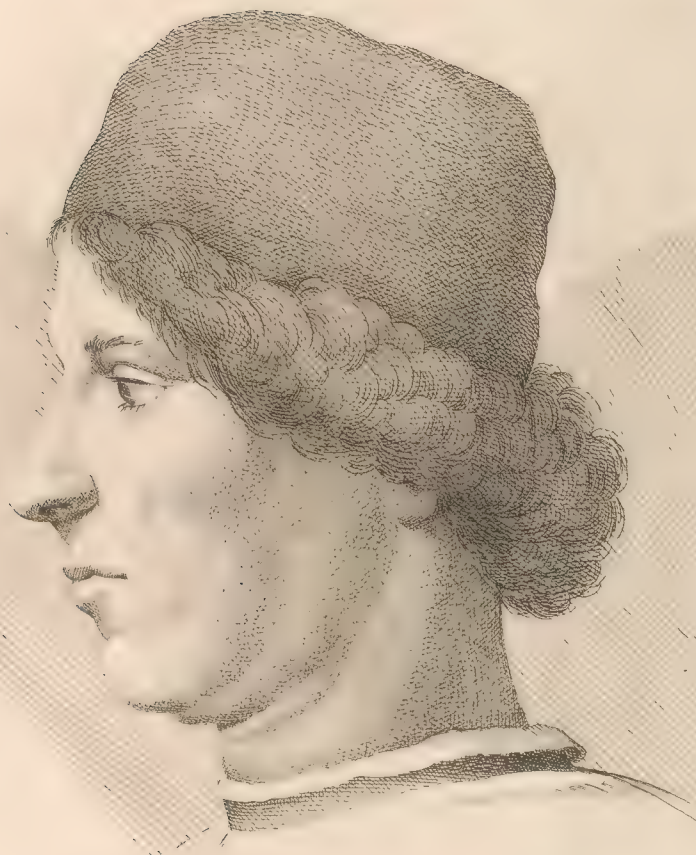


Masaccio pinxit

Fatch. 1770



N° XV

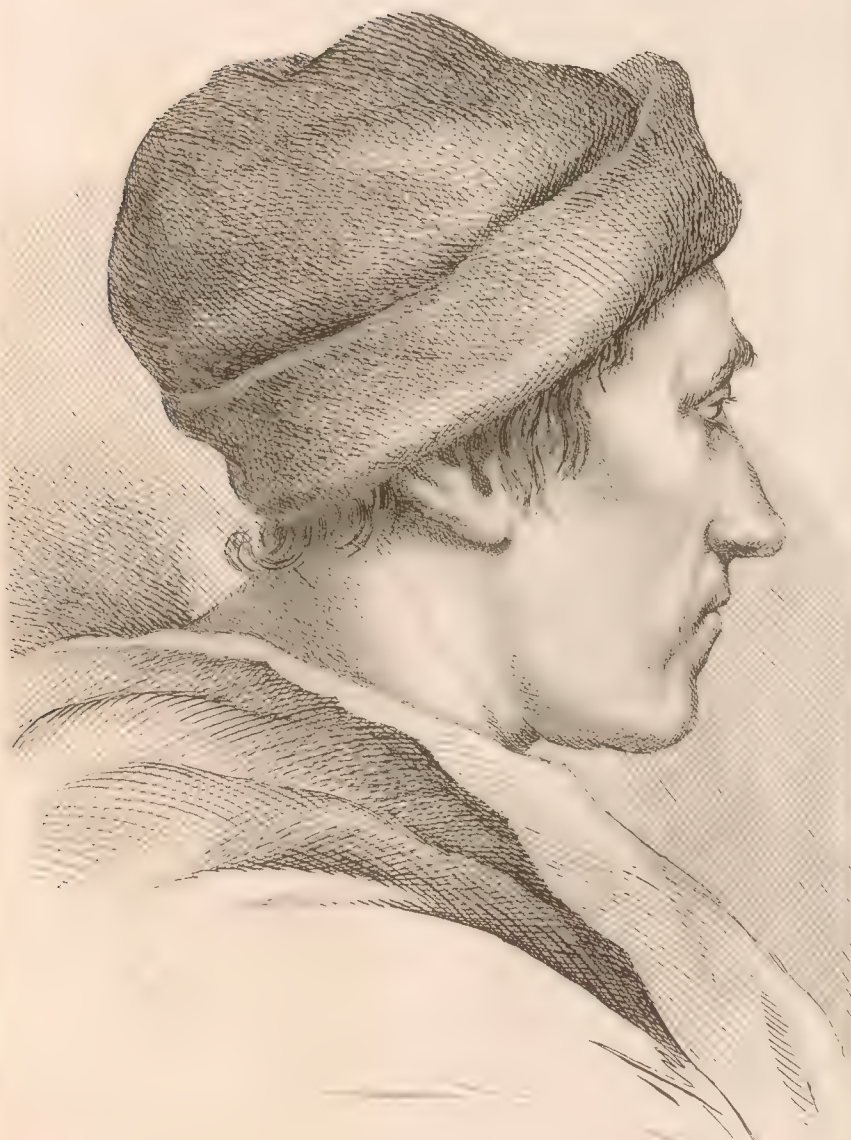


Masaccio pinxit

Patch. 1770



N° XVI

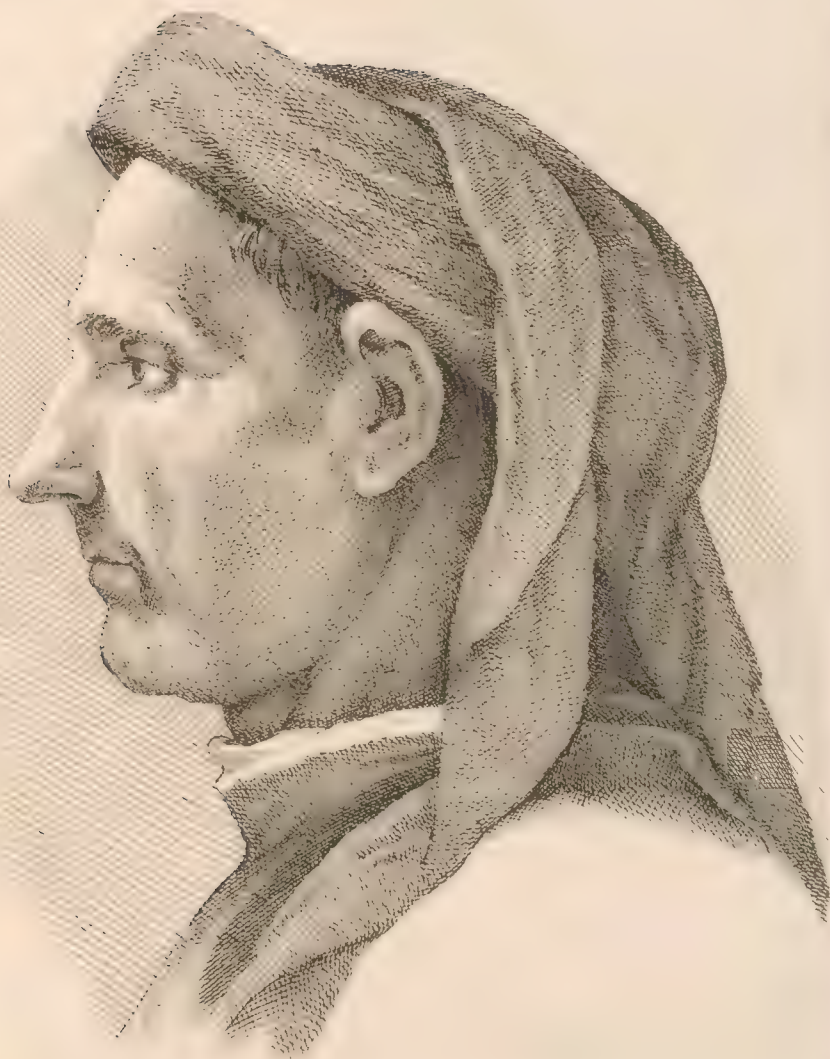


Mafaccio pinxit

Patch. 1770.



N° XVII

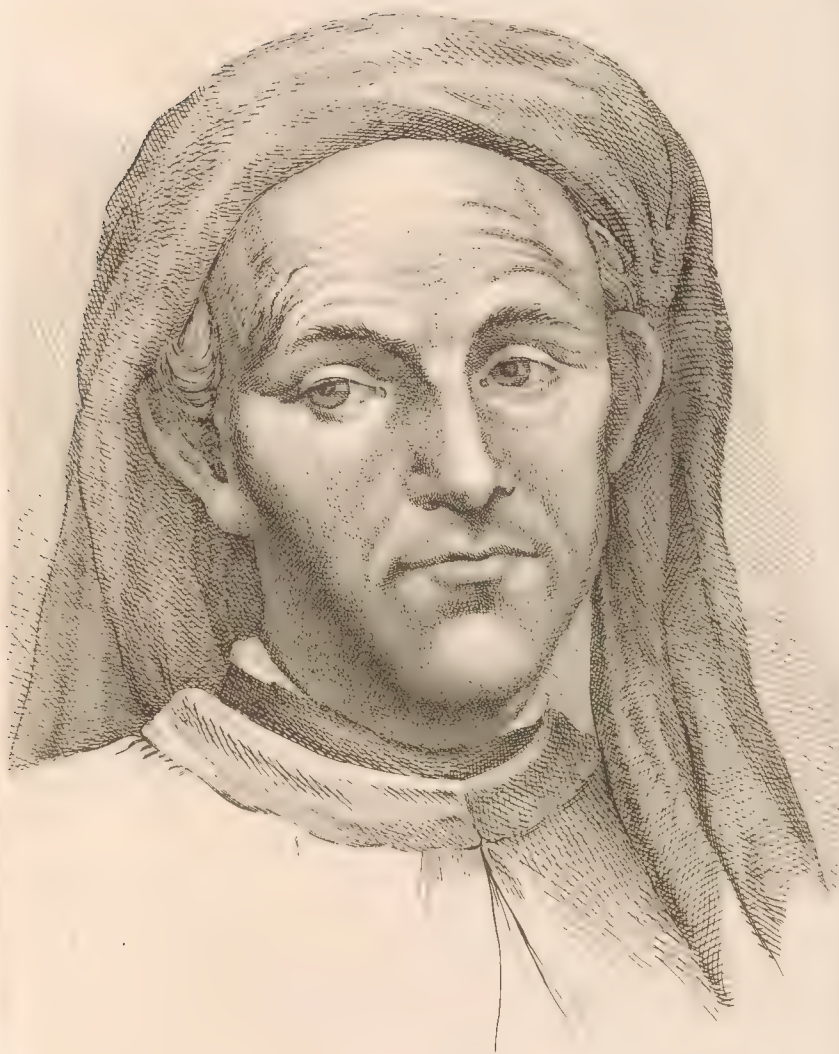


Maraccio pinxit

Patch 1770



N.º XVIII

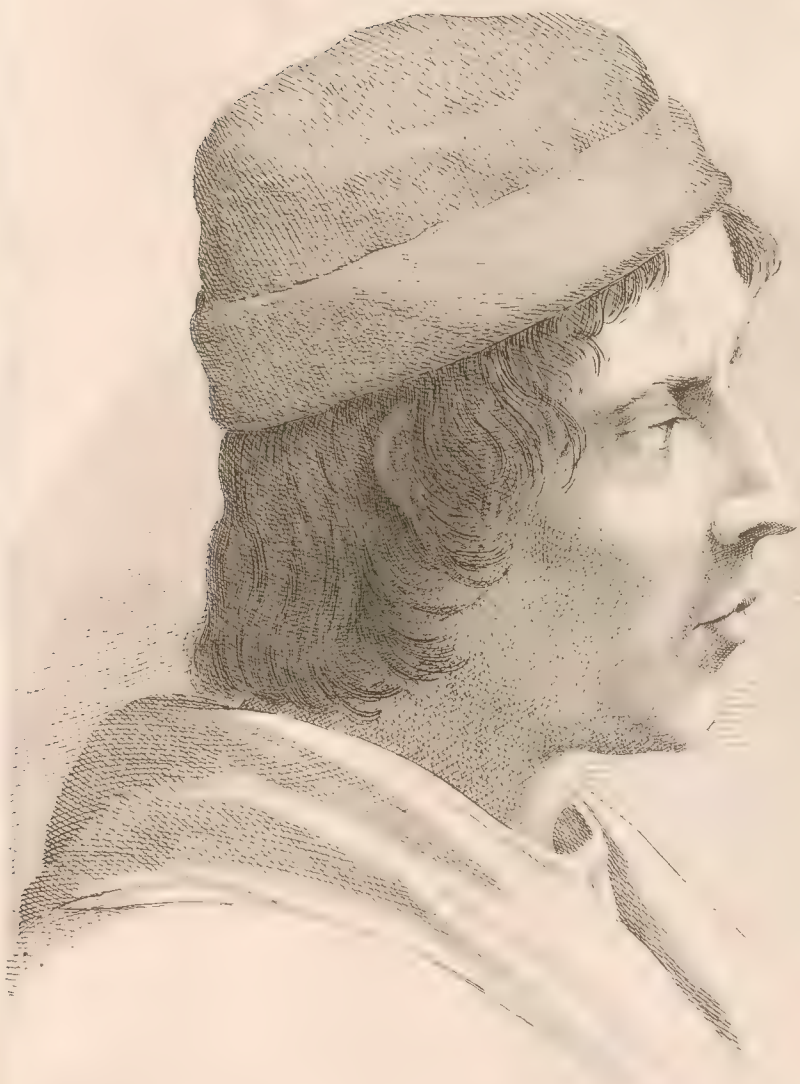


Maffaccio pinxit

Patch. 1770



N^o XIX



Masaccio pinxit

Patch. 1770



N^o XX

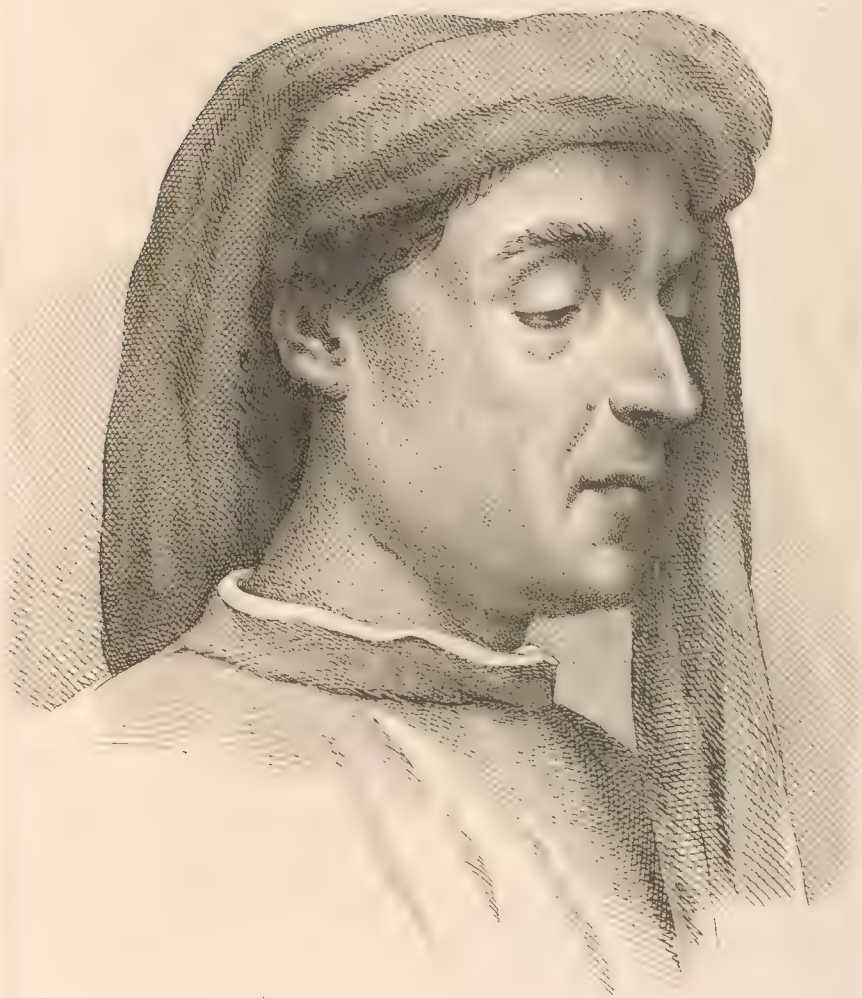


Mafaccio pinxit

Patch. 1770



N^o. XXI



Masaccio pinxit

Tatch. 1770



N.º XXII

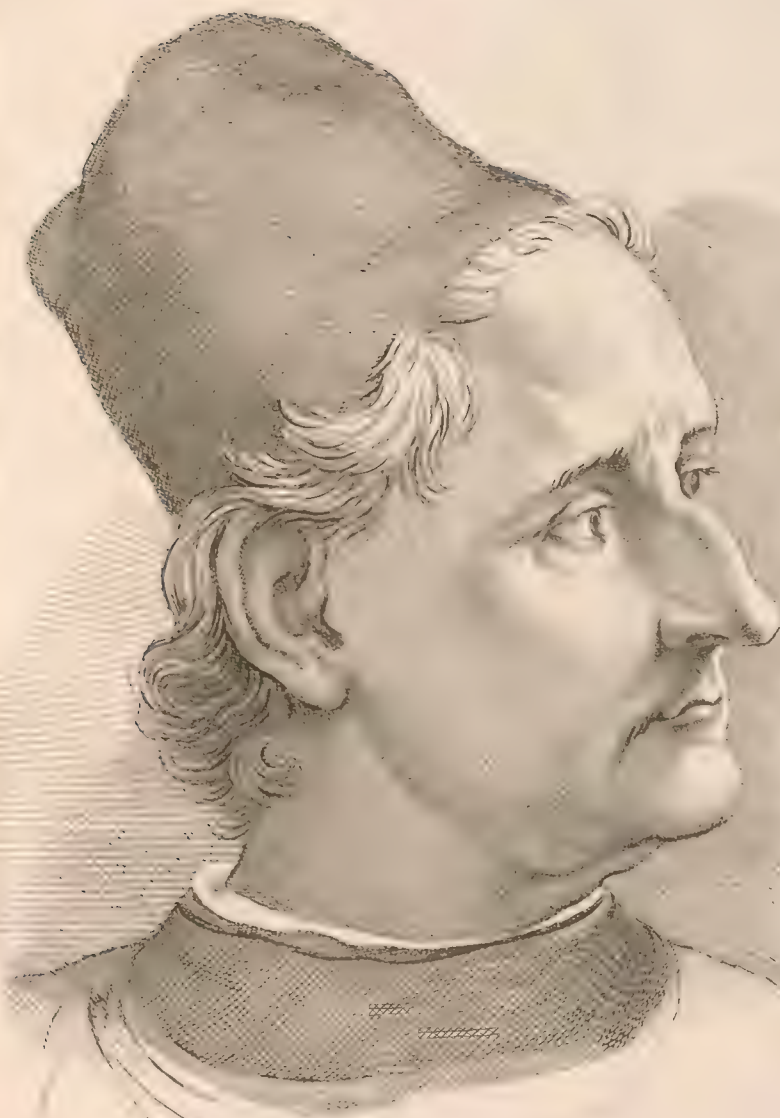


Masaccio. pinxit

Patch. 1770



N^o XXIII

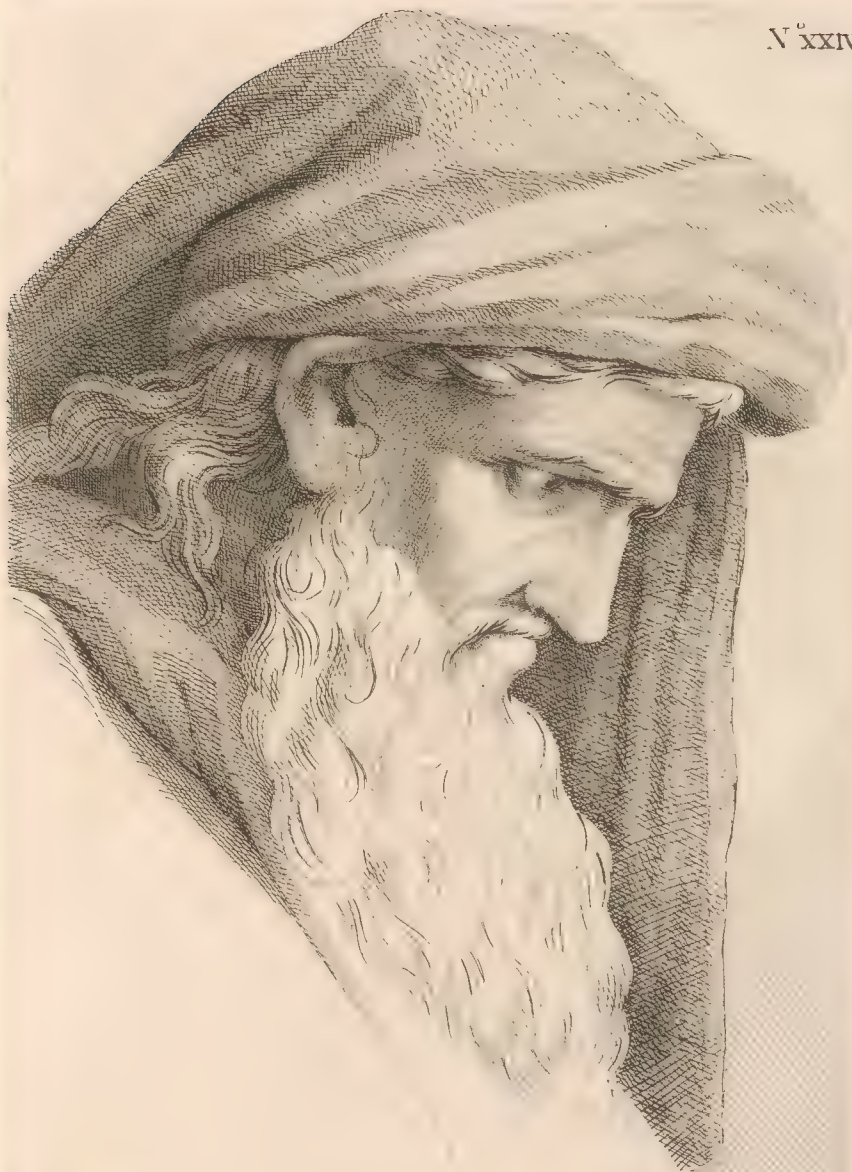


Maraccio pinxit

Patch 1770

713

N^o xxiv



Maffei pinxit

Patch. 1770





JACOPO PINXIT

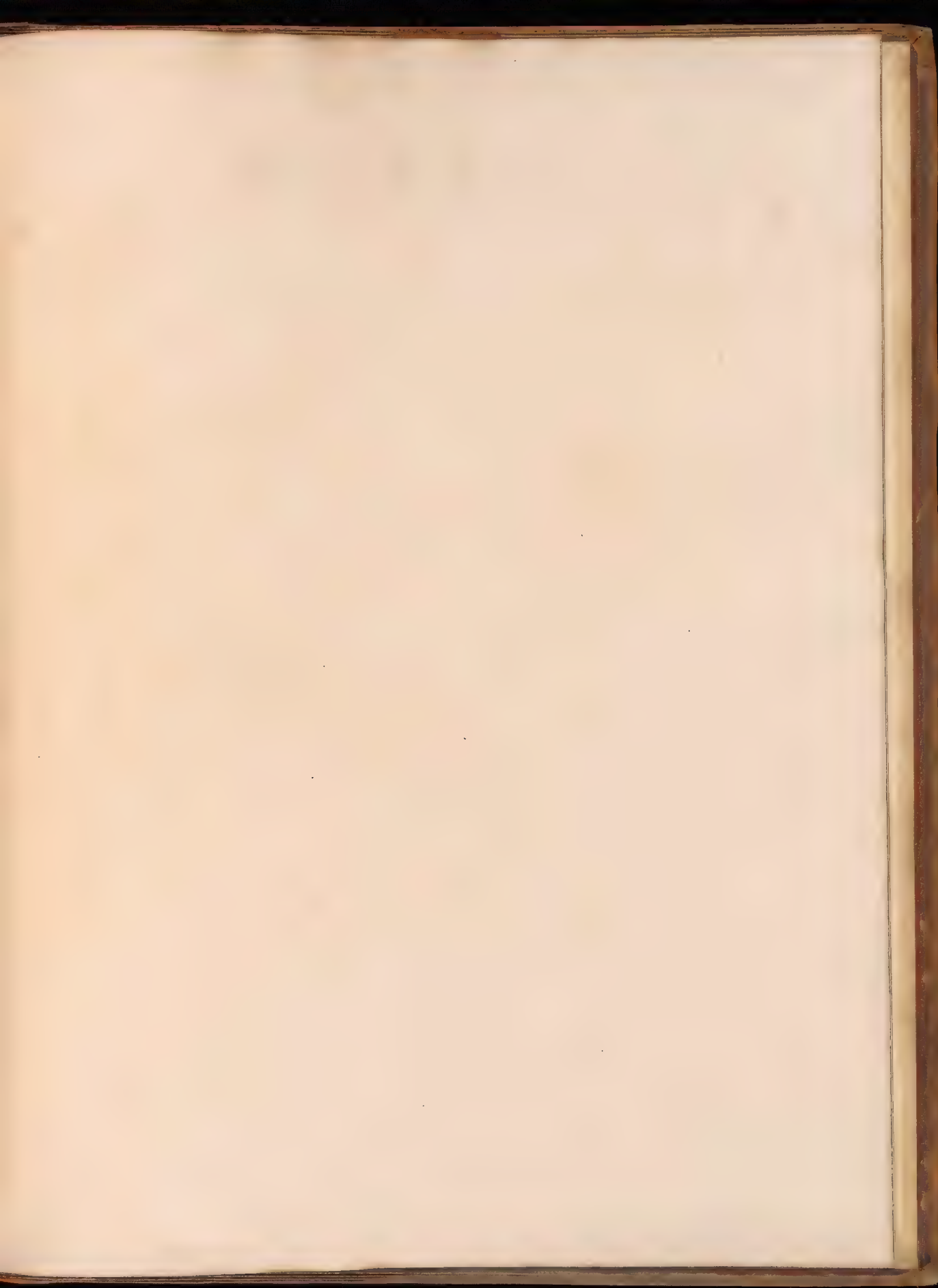




J. G. P. P. P.

XXVI

P. P. P.







44(16)

1498

9/29/94

SPECIAL 84-B
OVERSIZE 21531
BOUND w/
84-B
21557,
84-B
215632

THE J. PAUL GETTY CENTER
LIBRARY

84-B 21531

